



Victorian Association for
the Teaching of English

VATE Publications

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ENGLISH (ESL)

Written examination sample paper

The scenario in Section C has been prepared for the sole purpose of providing sample material for the VCE English (ESL) Examination. Names of individuals and the characters are fictional, with no comparison with, or comment on, any living individual intended. The views expressed in the scenario are not necessarily those of the writer or publisher.

Total writing time: 3 hours

TASK BOOK

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Marks</i>
A – Text response (Reading and responding)	20	1	40
B – Writing in Context (Creating and presenting)	4	1	30
C – Analysis of language use (Using language to persuade)	2	2	30
			Total 100

Materials

Task book of 12 pages, including **Examination assessment criteria** on page 12.

You may use an English and/or bilingual printed dictionary.

Instructions

You must complete all **three sections** of the examination.

All answers must be written in English.

You must **not** write on two film texts in the examination.

Section A – Text response (Reading and responding) – Write the name of your selected text at the top of your answer page.

Section B – Writing in Context (Creating and presenting) – Write your **Context** and the name of your selected text at the top of your answer page.

Section C – Analysis of language use (Using language to persuade)

Disclaimer: Exam instructions and the examination assessment criteria are taken from the Victorian Curriculum and Assessment Authority 2010 English (ESL) Exam. The VCAA does not endorse the content of this exam.

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SECTION A – Text response (Reading and responding)**Instructions for Section A**

Section A requires students to complete **one** analytical/expository piece of writing in response to **one** topic (either **i.** or **ii.**) on **one** selected text.

Indicate at the top of your answer page whether you are answering **i.** or **ii.**

In your response you must refer closely to **one** selected text from the Text list below.

For collections of poetry or short stories, **you may choose to write on several poems or short stories, or on one or two in very close detail, depending on what you think is appropriate.**

Your response will be assessed according to the criteria set out on page 12 of this book.

Section A is worth 40 marks.

If you write on a film text in Section A, you must **not** write on a film text in Section B.

Text list

- | | |
|--|----------------------------|
| 1. <i>A Christmas Carol</i> | Charles Dickens |
| 2. <i>A Farewell to Arms</i> | Ernest Hemingway |
| 3. <i>A Human Pattern: Selected Poems</i> | Judith Wright |
| 4. <i>Bypass: the story of a road</i> | Michael McGirr |
| 5. <i>Cosi</i> | Louis Nowra |
| 6. <i>Dear America – Letters Home from Vietnam</i> | Edited by: Bernard Edelman |
| 7. <i>Dreams from My Father</i> | Barack Obama |
| 8. <i>Great Short Works</i> | Edgar Allan Poe |
| 9. <i>Interpreter of Maladies</i> | Jhumpa Lahiri |
| 10. <i>Life of Pi</i> | Yann Martel |
| 11. <i>Maestro</i> | Peter Goldsworthy |
| 12. <i>On the Waterfront</i> | Director: Elia Kazan |
| 13. <i>Ransom</i> | David Malouf |
| 14. <i>Richard III</i> | William Shakespeare |
| 15. <i>Selected Poems</i> | Kenneth Slessor |
| 16. <i>The Old Man Who Read Love Stories</i> | Director: Rolf de Heer |
| 17. <i>The Reluctant Fundamentalist</i> | Mohsin Hamid |
| 18. <i>Things We Didn't See Coming</i> | Steven Amsterdam |
| 19. <i>Twelve Angry Men</i> | Reginald Rose |
| 20. <i>Year of Wonders</i> | Geraldine Brooks |

1. *A Christmas Carol*

- i. 'Scrooge has to learn the truth about himself before he can understand life in general.'

Discuss.

OR

- ii. 'Places and people are equally important in Scrooge's redemption.'

Do you agree?

2. *A Farewell to Arms*

- i. "So now they got her in the end. You never got away with anything. Get away hell!"

'Hemingway's novel is obsessed with death.'

Do you agree?

OR

- ii. "I was always embarrassed by the words sacred, glorious, and sacrifice and the expression in vain."

How does Hemingway's novel condemn rather than glorify war?

3. *A Human Pattern: Selected Poems*

- i. 'Much of Judith Wright's poetry focuses on the relationship Australians, indigenous and non-indigenous, have with the land.'

How is this true of the collection?

OR

- ii. 'Judith Wright draws on both mystical and real life experiences in her poetry.'

Discuss.

4. *Bypass: the story of a road*

- i. "...[T]he power of the person who gets to tell the story, the one whose words are left standing."

What gives power to McGirr's story?

OR

- ii. What are the main lessons learned by McGirr on his journey?

5. *Cosi*

- i. 'Cosi tests the audience's ideas about normality.'

Discuss.

OR

- ii. "With someone like you I could be true and faithful."

Is this the view of most of the characters in *Cosi*?

6. *Dear America – Letters Home from Vietnam*

i. ‘Overall, these letters change our views of what we value most in life as well as war.’

To what extent do you agree?

OR

ii. ‘The raw material of the letters is shaped into a powerful book.’

Why is *Dear America* so powerful?

7. *Dreams from My Father*

i. ‘Everyone repeats the mistakes of their parents, even by accident.’

Discuss with reference to *Dreams from My Father*.

OR

ii. ‘Barack Obama is a minor character in his own memoir.’

Do you agree?

8. *Great Short Works*

i. ‘Not much is normal in the world of Poe’s stories.’

Is this how you view the collection?

OR

ii. ‘The reader knows something is going to happen, but is unaware of exactly what this something might be.’

How does Poe create tension in his stories?

9. *Interpreter of Maladies*

i. How does Jhumpa Lahiri’s anthology explore feelings of alienation?

OR

ii. “Whenever he is discouraged, I tell him that if I can survive on three continents, then there is no obstacle he cannot conquer.”

‘Lahiri’s short stories are always uplifting.’

Do you agree?

10. *Life of Pi*

i. Pi condemns “those who lack artistry and imagination, the inability to commit to a story”.

How important is story-telling in the novel?

OR

ii. “Life on a lifeboat isn’t much of a life. It is like an end game in chess, a game with few pieces...”

How does Pi win the game of survival?

11. *Maestro*

i. "Better a small hurt now than a wasted life."

How true is this for the characters in *Maestro*?

OR

ii. 'Because events are only seen and judged by Paul, the reader should challenge them.'

Do you agree?

12. *On the Waterfront*

i. 'Johnny Friendly is a stereotypical villain. However, in some ways, he deserves the viewer's sympathy.'

To what extent do you agree with this view?

OR

ii. 'Kazan's film gives viewers a close insight into the struggles of working class 1950s America.'

How does he achieve this?

13. *Ransom*

i. 'To forgive those who have wronged one, one must first be at peace with oneself.'

To what extent does *Ransom* show this to be true?

OR

ii. What gives *Ransom* its emotional impact?

14. *Richard III*

i. "... [S]ince I cannot prove a lover ... I am determined to prove a villain..."

What motivates Richard to commit such evil acts in the play?

OR

ii. '*Richard III* shows that everyone decides their own fate.'

Do you agree?

15. *Selected Poems*

i. How do Slessor's poems reveal much about life in Australia?

OR

ii. 'History plays a vital role in Slessor's poetry.'

Discuss.

16. *The Old Man Who Read Love Stories*

i. 'The darkness and brutality in *The Old Man Who Read Love Stories* makes it difficult to see it as a story about love.'

Do you agree?

OR

ii. 'If the harmony between man and nature is destroyed, all is threatened.'

How is this presented in the film?

17. *The Reluctant Fundamentalist*

i. 'Mohsin Hamid actively involves the reader in his novel.'

How does he do this?

OR

ii. 'The novel shows us that the way in which people view the world is shaped by their cultural heritage.'

To what extent is this true?

18. *Things We Didn't See Coming*

i. 'Amsterdam makes us aware of how much we depend on others for our well-being.'

To what extent do you agree?

OR

ii. How does the text show that we can never be completely prepared for the future?

19. *Twelve Angry Men*

i. How does *Twelve Angry Men* show that prejudice can obscure the truth?

OR

ii. 'The defendant in *Twelve Angry Men* plays no active part, but he is the dominant character in the play.'

Do you agree?

20. *Year of Wonders*

i. "I used to love this season..."

How does Brooks use the landscape and environment to explore the human experience?

OR

ii. "And so the rest of us set about learning to live in the wide green prison of our own election."

What do the characters learn about themselves and their relationships with others?

END OF SECTION A

SECTION B – Writing in Context (Creating and presenting)**Instructions for Section B**

Section B requires students to complete an extended written response.

In your writing, you must draw directly on ideas suggested by **one** of the following **four** Contexts.

Your writing must draw directly from the selected text you have studied for this Context and be based on the ideas in the prompt.

Your response may be an expository, persuasive or imaginative piece of writing.

If you write on a selected film text in Section A, you must **not** write on a selected film text in Section B.

Section B is worth 30 marks.

Your response will be assessed according to the criteria set out on page 12 of this book.

Context 1 – The imaginative landscape

1. *Island*.....Alistair MacLeod
2. *One Night the Moon*.....Director: Rachel Perkins
3. *The Poetry of Robert Frost*.....Robert Frost
4. *Tirra Lirra by the River*.....Jessica Anderson

Prompt

‘We may think we alter the world around us, but in reality it is the landscape that shapes us.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from the selected text you have studied for this Context and explore the idea that **‘we may think we alter the world around us, but in reality it is the landscape that shapes us.’**

OR

Context 2 – Whose reality?

5. *A Streetcar Named Desire*.....Tennessee Williams
6. *Spies*.....Michael Frayn
7. *The Player*.....Director: Robert Altman
8. *The Shark Net*.....Robert Drewe

Prompt

‘The way we perceive the world is shaped by internal rather than external factors.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from the selected text you have studied for this Context and explore the idea that **‘the way we perceive the world is shaped by internal rather than external factors.’**

OR

Context 3 – Encountering conflict

9. *Paradise Road*.....Director: Bruce Beresford
 10. *The Crucible*.....Arthur Miller
 11. *The Rugmaker of Mazar-e-Sharif*.....Najaf Mazari and Robert Hillman
 12. *The Secret River*.....Kate Grenville

Prompt

‘The ways we attempt to resolve conflict define who we are.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from the selected text you have studied for this Context and explore the idea that **‘the ways we attempt to resolve conflict define who we are.’**

OR

Context 4 – Exploring issues of identity and belonging

13. *Growing up Asian in Australia*.....Alice Pung
 14. *Sometimes Gladness*.....Bruce Dawe
 15. *The Member of the Wedding*.....Carson McCullers
 16. *Witness*.....Director: Peter Weir

Prompt

‘When you know who you are, you know where you belong.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from the selected text you have studied for this Context and explore the idea that **‘when you know who you are, you know where you belong’.**

END OF SECTION B

SECTION C – Analysis of language use (Using language to persuade)**Instructions for Section C**

Section C consists of **two** parts.

Parts 1 and 2 are equally weighted.

Section C is worth 30 marks.

Carefully read the webpage *AllAbroad* and then complete **both** parts.

Your response will be assessed according to the criteria set out on page 12 of this book.

TASK**Part 1**

Write a note-form summary of the webpage *AllAbroad*, found on pages 10 and 11.

Your response must be in **note-form**. Do not use complete sentences.

AND

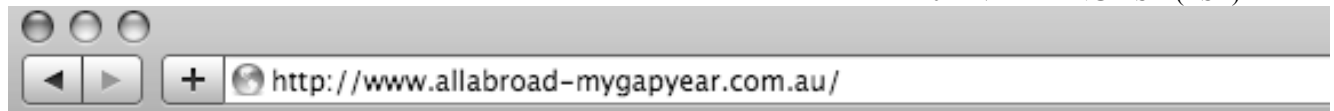
Part 2

Write a piece of prose that explains how language and visual features have been used in *AllAbroad* to attempt to persuade the reader about three of the main points in the webpage.

Background information

A gap year is the term used to describe a year's break between completing Year 12 and starting university or a career. This webpage was posted on the website of *AllAbroad*, a company specialising in the provision of gap year programmes.

SECTION C — continued
TURN OVER



[Home](#) [About Us](#) [Sitemap](#) [News](#) [Projects](#) [Sign Up](#) [Testimonies](#) [Contact us](#)

AllAbroad

The best gap year experience for young Australians

"What an amazing experience — words can't describe what this year has done for my self-confidence. Who would have thought that straight out of school I'd be teaching a class of 45 children, navigating remote magical jungles, camping under the stars by the ocean and riding a tuk-tuk through the throbbing streets of Bangkok... and all in the first month! Guys — put all of those uni plans on hold and get out there. I promise it will be the smartest decision you ever make."

Hayley, AllAbroad gap year success story



Congratulations, and welcome Abroad!

First of all, we would like to congratulate you — by visiting the AllAbroad website you have taken the first step towards achieving the dream of a lifetime. The gap year is one of the most exhilarating and stimulating experiences a young can have. And with just a little careful planning, it can also be transformed into a powerful act of goodwill. Imagine: adult in a single overseas journey you could combine wild adventure with invaluable and rewarding acts of charity. You could help others whilst also helping yourself to all the world has to offer. The opportunities are endless — so read on to find out just why so many young people just like yourself have already seized the opportunity offered by Australia's top gap year provider, AllAbroad...

Expand your horizons — get that all important life experience

No doubt you've heard older siblings or other young adults talk about the employment difficulties they face as an enthusiastic, but inexperienced, jobseeker. And in Australia's current economic climate — where economists warn we are in a recession and face more skills shortages — uncertain employees are staying in their current jobs and not re-entering the market. As a consequence school leavers are having more trouble getting work. Melbourne Institute employment specialist Mark Wooden told The Age newspaper in February of this year that, "it is to be expected that employment of teenagers falls during recessions... Young people don't come with skills, they have to acquire them." In the same article it was reported that, "youth unemployment has risen from 15.8% to 16.5 % over the past year." ('Jobs growth strong but not for the young' — February 11, *The Age*)

This is where the gap year comes in: spend a year overseas getting the best work experience available, add the details to your resumé upon your return, and... suddenly you're more employable. You've read Hayley's enthusiastic endorsement above, now consider this: she is currently working part-time as an education assistant in Queensland whilst undertaking study to become a fully qualified teacher of secondary English and TESOL. When she finishes her course she is going back overseas to help establish an English language school in the impoverished northeast Thai district of Tha Rae. After that? Well, job choices for her are limitless, really. All thanks to the gap year.

Make new friends — real social networking

So, sure you could spend the whole of next year slaving away at a university course, straight after the stresses of VCE and all those previous years of preparation for the all-important ATAR, talking to your high school friends on Facebook about how little time you have to see each other thanks to all those critical readings you get loaded up with at the start of each semester but always seem to feel too tired to read...

Or alternatively you could spend the year soaking up Vitamin D in the great outdoors, perhaps with some of those same friends and certainly with a huge number of new ones, connecting face-to-face and one-on-one with young people who share your passion for adventure and a desire to help others. That's real social networking. Nothing beats the thrill of meeting new people from exotic locations and learning first-hand the intricacies of their culture; and what better way to do this than with a gap year? You'll make friends and memories to last you a lifetime; and of course you'll need to visit those new-found friends every so often, so there's all the excuse you need to keep travelling the world in the years to come!

Help others, feel good about yourself

Of course the best thing about the AllAbroad gap year is that it makes you feel good — good about the choice you've made, good about your contribution to the global community, good about yourself. We guarantee that after hearing your first heartfelt "thank you" — whether it's from a student mastering the English alphabet thanks to your tutoring, or a joyful teacher who can now conduct lessons indoors because of the classroom you helped build, or a relieved farmer whose crops were planted on time because you and a dozen other volunteers got your hands dirty and helped him achieve his goal — we know you'll feel 100% satisfied with the decision you made.

Think back to the beginning of this year, when so much of Australia was attacked by natural disaster — floods, cyclones, fires — and so many Australians carried on despite the tragedy, inspired by the incredible spirit of generosity exhibited by family, friends and strangers alike. Think about how proud you felt at that moment; now imagine feeling like that for a whole year, knowing you are helping others so much less fortunate than yourself to carry on in a similar fashion. Well, don't imagine — do it!



To find out more about the AllAbroad gap year, click on one of the links below. All you need to get started is 100 points of identification and a sense of adventure...

Sign up for the ultimate AllAbroad gap year experience [here](#)

Read our satisfied customer testimonies [here](#)

Explore our amazing array of packages [here](#)

Contact us for more information [here](#)

Image source: <http://www.projects-abroad.com.au/projects/care/sri-lanka/?content=care-centers/>

END OF SECTION C
TURN OVER

Examination assessment criteria

The examination will address all the criteria. All student responses will be assessed against each criterion. The extent to which the response is characterised by:

Section A – Text response (Reading and responding)

- detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the task
- development in the writing of a coherent and effective structure in response to the task
- control in the use of expressive and effective language appropriate to the task

Section B – Writing in Context (Creating and presenting)

- understanding of the ideas and/or arguments relevant to the prompt
- effective use of detail from the selected text as appropriate to the task
- development in the writing of a coherent and effective structure in response to the task, and appropriate to the purpose, form, and audience
- control in the use of language appropriate to the purpose, form, and audience

Section C – Analysis of language use (Using language to persuade)

- understanding of the ideas and points of view in the material presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- control of the mechanics of the English language to support meaning

CONTRIBUTORS

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Co-ordinated by the Exam Working Party of VATE

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END OF TASK BOOK



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